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ABSTRACT

This syllabus introduces the purposes and organization of a course on Popular Culture as evidence of American civilization offered at Meramec Community College. The guide first presents a rationale for the study of popular culture and then lists course requirements; discusses techniques such as comparative analysis and psychoanalytic investigation used in the study of popular culture; outlines relevant historical periods; and cites definitions of popular culture. A glossary for the course is followed by a list of possible topics for a research project. An outline is then presented of the elements of each of the 14 course topics and the objectives for each topic: (1) Faith and Religion, (2) The Land and What We Build, (3) Mythology, (4) Men and Women, (5) Heroes--American Style, (6) Villains, (7) Communications, (8) Our Literature, (9) Our Music--The Popular Song, (10) The Visual Arts, (11) Transportation, (12) Gimmicks and Gadgets, (13) Recreation, and (14) Hang-Ups. The guide concludes with a selected bibliography of periodicals and one of monographs grouped according to the 14 topics. (JP)

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AMERICAN CIVILIZATION - POPULAR CULTURE

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JC 800 025

AMERICAN CIVILIZATION (POPULAR CULTURE)
82.100

INTRODUCTION

An obvious question by any student confronting a course syllabus is, "Why this information now...for me?" Certainly this is true for such a new study as Popular Culture as evidence of American Civilization. It is our hope and intention that the answer to the above questions will be evident by the end of the semester, but some explanation at the beginning of the course assignments is needed also.

1. Every American spends at least four hours of each day either watching, listening or reading what is called "Popular Culture." Intrinsic merit in the study and understanding of such activities is evident.

2. Popular Culture is an interdisciplinary study, thus eliminating the charge that formal education is too specialized and compartmentalized.

3. In our mass-conscious society we can readily agree with the concept that one needs to understand what people are and were wearing, eating, thinking, doing during given historic periods.

4. Popular culture intrudes into our lives as a big business and, consequently, is of prime importance to the economy. Nearly every medium in popular culture is a major economic enterprise...records, books, film, advertising, clothing, TV, radio, architecture, automobiles, etc. Popular culture is our sustenance. The entire environment is our research library.

5. Resource materials are readily at hand for student research. Students are, therefore, involved in the discovery of, and learning process of popular culture.

6. As citizens, students require analytical skills to strip away the crusts of misguided idolatry and misinformation and to put flesh on the past and present. We require the full understanding of an individual, his time, and ourselves to properly evaluate a historic period, or the contemporary environment. We need to know all that we can know; we cannot leave an area untouched. By analyzing popular culture, we learn a great deal about ourselves.

7. Popular culture is fun. It has an intoxicating dynamism to it, is vital, and immediate.

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GENERAL INFORMATION

The course syllabus is divided into 14 general topics, and in class, the individual topics and the assignments are to be treated in chronological order. Generally speaking, the first day of class each week will be devoted to a lecture which outlines the crucial considerations of a particular topics. Lecture outlines are contained in this syllabus, by topic. The second class session weekly will be devoted to examples of material covered in the introductory lecture, to special reports by students, and to discussion. You are encouraged to participate in class discussions and reports. Comments, questions, and presentations are welcomed and encouraged. Reading assignments, examinations and quizzes will be noted on the individual schedule of assignments for each section, each semester.

You are expected to read the assignments as scheduled. In no week are there an undue number of pages assigned. Your grade will be based upon your class participation and attendance, research projects, and specialized projects or reports; quizzes; examinations.

Each member of the class is expected to select some topic of research as a semester project for which original primary materials are used. During the first weeks of the semester, we shall visit the library and see its resources...but there is a whole world surrounding you which provides proper materials for your individual research. Your topic should be clear in your mind by mid-semester, and I shall ask you at that time to discuss it with me. If you would like to share your work with the class later in the semester, there will be opportunity to do so.

I shall be very pleased to receive your comments about this approach to American Civilization; your reactions to the reading assignments; the topics presented; and evaluation of the course generally at any time you deem appropriate. Such comments will not affect your grade...this is a new venture, and it can only meet student needs through cooperative efforts on the part of each one of us.

TECHNIQUES FOR THE STUDY OF POPULAR CULTURE

Historical Development - When did whatever it is you are investigating get started? How popular or important is it now? Is it different now from the way it used to be? If so, why? If not, how has it resisted change? When was it popular? Was it popular at a particular time for any particular reason?

Comparative Analysis - Is the same thing done the same way elsewhere? Do different cultures or countries have variations that are interesting? Can we get any statistical information that might be interesting?

Psychoanalytic Investigation - Does whatever it is you are studying take care of certain needs we all have? Does it help us deal with anxiety or frustration or anger? Does it reassure us? Calm us? Excite us? What are its functions as far as our "unconscious" is concerned? Is there a difference between its meaning to our unconscious and to what we are conscious of?

Sociological Study - What class levels are appealed to? Does your subject have a racial or ethnic slant to it? Does it appeal to some groups (whether they be of a class, religion, racial, geographic or other group) and not others? Does it have any political significance to it?

Four basic considerations - the artist
the work of pop culture (art)
the audience
the society (America)

Myth-Symbol-Ritual Significance - Can your subject be related in any way to important myths which have either universal or particular (to a country, that is) significance? Does it have symbolic dimension to it which makes it interesting? Can your subject be looked upon as a kind of ritual?

Content Analysis - How often (many times/minute, page, episode) is a given kind of behavior (violence, sterotyping of people) observed? What are the basic ideas, values, images and beliefs that are to be found in some publication or program - generally speaking, which is part of a series?

HISTORIC PERIODS COVERED BY VARIOUS TOPICS

The Colonial Era...1607-1775	From the first settlement at Jamestown, Virginia, to the initial clashes between American and British troops in Massachusetts
The Revolutionary Era...1775-1787	The Revolutionary War to its conclusion, the original colonial-wide government and writing of the Constitution
The Federalists and Nationalism...1787-1825	Establishment of the Federal government, recurring skirmishes with European power, and the upsurge of strong nationalist sympathies
Age of Democracy...1825-1840	Upsurge of democratic spirit as personified in Andrew Jackson, and the early stages of developing sectionalism
Ante-Bellum America...1830-1860	Increasing sectionalism, and upsurge of romanticism and reform
Civil War...1861-1865	
Reconstruction...1865-1877	
Gilded Age...1877-1890	Enshrinement of industrialization, immigration and urbanization as the modes of American life
Progressive Era...1890-1917	Reform #2
Imperialism...1895-1914	Foreign awareness and involvement
World War I...1914-1919	
Republican Prosperity - "Normalcy"...1920-1929	
The Crash, and New Deal...1929-1939	Economic collapse, and another era of reform #3
World War II...1939-1945	
Containment...1945-1975	Intervention, rehabilitation around the world
Age of Anxiety...1950-1975	End of American innocence, and turmoil

WHAT IS POPULAR CULTURE? - A MATTER OF DEFINITIONS:

Popular Culture...amounts to all the audio and visual elements that press upon us and the forces that give impetus to and control these elements. It is psychology, sociology, geography, technology, and history - literary and otherwise - in the resources and skills it draws upon for analysis. Perhaps "behavioral science" is a more accurate synonym. Popular Culture is an environmental science with an emphasis on behavioral rather than physical or natural science and with an emphasis upon those aspects of the environment that man creates - and has created for him - which give pleasure. Because of our technology what is by an individual created, devised - "tossed off" - can be reproduced quickly and voluminously for pleasurable consumption by mass media. Thus Popular Culture concentrates its initial forces upon the modern world, and its interest in the aspects of play and pleasure relate it to esthetics, distinguishing it from such overlapping areas as the study of mass communications and mass media.

Everything that is not high or "unpopular" culture...anything which can be presented through the media.

It is the culture of the people - their behavior, values, and, in particular, their entertainments, and not just certain art forms which appeal to large numbers of people. It is not the classic works of literature and philosophy. It is not highly sophisticated art which appeals only to a person of highly cultivated and discriminating tastes.

Popular Culture is fun - has intoxicating dynamism to it, is vital, immediate. Studying Popular Culture is fascinating and gratifying, because in analyzing Popular Culture we can learn a great deal about ourselves.

Arthur Asa Berger

Popular Culture is the people's culture.

Carl Bode

Popular Culture is all those elements of life which are not narrowly intellectual or creatively elitist and which are generally, but not necessarily disseminated through the mass media. Popular Culture consists of the spoken and printed words, sounds, pictures, objects and artifacts. Popular Culture thus embraces all levels of our society and culture other than the Elite...It includes most of the bewildering aspects of life which hammer us daily.

Collective term for the popular arts with emphasis on ideas, attitudes and values reflected in mass media such as popular literature, motion pictures, radio, TV and popular music.

Ray Browne

American Popular Culture is the mirror of American life; it is, in fact, the way most people see themselves. Like other mirrors, this one can give a true picture, a distorted one, or even a grotesque image...Culture is, quite simply, the subjective resources that members of a group possess; the body of beliefs, practices, rituals, goals, patterns of behavior that people have available to cope with life.

David Burner, Robert D. Marcus,
Jorj Tilson

Popular Culture may be seen as all those things man does and all those artifacts he creates for their own sake, all that diverts his mind and body from the sad business of life. Popular Culture is really what people do when they are not working.

Norman Cantor

Pop Culture is that which is characterized by artistic formulas which arise in response to certain needs for entertainment and escape.

John Cawelti

"...the meal in the firkin; the milk in the pan; the ballad in the street; the news of the boat; the glance of the eye; the form and gait of the body."

Ralph Waldo Emerson

If we are what we consume, then perhaps we ought to look more closely at what we daily reach for, touch, put in our mouths, and allow into our ears, our eyes and our noses. What is this krud, this korn, this kulture? Whether we like it or not, it is the stuff democratic man is made of, and if the proper study of mankind is man, we ought to study what shapes a man.

David Madden

The term "popular culture" may be used to describe those productions, both artistic and commercial, designed for mass consumption and capable of infinite reproduction, which appeal and express the tastes and understanding of the majority of the public, free of control by minority standards. They tend to reflect the values, convictions, and patterns of thought and feeling generally dispersed through and approved by American society.

R. B. Nye

There are new standards, new standards of beauty and style and taste. The new sensibility is [illegible]iantly pluralistic; it is dedicated to both an excruciating seriousness and to [illegible] and wit and nostalgia. It is also extremely history-conscious; and the voracity of its enthusiasms is very highspeed and hectic from the vantage point of this new sensibility, the beauty of a machine or of the solution to a mathematical problem, of a painting of Jasper Johns, of a film by Jean-Luc Godard and of the personalities and music of the Beatles if equally accessible.

Susan Sontag

A kind of audio-video profile of a nation.

"I am a man; nothing pertaining to man repels me."

Terence

OBJECTIONS TO POPULAR CULTURE

It promots escapism.

It is a narcotic and leads to addiction (especially TV).

It must be vulgar, appealing to lowest common denominator.

It homogenizes our culture - destroys regional culture.

It trivializes - makes everything stupid and monotonous.

It promotes passivity.

It distracts us from serious concerns such as the need for social change.

It isolates people from one another.

It is sentimental - drips with emotion.

It is too violent.

It distorts life - gives us a false picture of reality.

It is sensationalistic - appeals to emotions rather than reason.

It is simplistic - obsessed with a narrow range of themes (such as sex, death, violence).

It is based on formulas and reduces everything so it can fit in some formula.

It is seductive, and debases sexuality for commercial exploitation.

It uses stereotypes.

It arouses anxieties but does not give us satisfaction and release from them.

GLOSSARY FOR POPULAR CULTURE

AGRARIAN - Relating to or concerning the land and its ownership, cultivation and tenure. Pertaining to agricultural or rural matters.

ALLEGORY - A literary, pictorial or dramatic representation, the apparent or superficial sense of which both parallels and illustrates a deeper sense just as, for example, the story of the search for the Holy Grail may illustrate an inner spiritual search. Any symbolic representation.

AMBIANCE - The atmosphere surrounding one; environment.

AMBIVALENCE - The existence of mutually conflicting feelings or thoughts, such as love and hate together, about some person, object, or idea.

AMERICAN DREAM - America is the best nation in which happiness can be pursued; concept of success, associated with individualism, effort and victory, conformity, resignation, and defeat; envisions a world of individual competition in which a man should work for his self-interest and defer present gratification in the hope of attaining future wealth, fame and power.

Edenic promises of the American land helped shape aspects of the American character; ironic and paradoxical tensions between romantic and idealistic elements in that character, as it experienced the land, helped produce the Dream.

ANACHRONISM - The representation of something as existing or happening at other than its proper or historical time; anything out of its proper time.

ANALOGY - Correspondence in some respects, especially in function or position, between things otherwise dissimilar; a form of logical inference, or an instance of it, based on the assumption that if two things are known to be alike in some respects then they must be alike in other respects.

ANOMALY - Deviation from the normal, or common order, form, or rule; abnormality.

ARCHETYPE - An original model or type after which other similar things are patterned; a prototype.

CATHARSIS - A purifying or figurative cleansing of the emotions.

CONVENTION - Elements which are known to both the creator and his audience beforehand...favorite plots, stereotyped characters, accepted ideas, commonly known metaphors; help maintain a culture's stability; represent familiar-shared images and meanings, and they assert an ongoing continuity of values.

DICHOTOMY - Division into two usually contradictory parts or opinions: dichotomy of truth and falsehood.

DYSTOPIA - Anti-utopian; a planned utopia where all that was promised is aborted, and the planned perfection is disastrous.

FORMULA - A conventional system for structuring cultural products; represent syntheses of several important cultural functions which have been taken over by the popular arts; social or cultural ritual; entertainments with rules known to everyone; always gets to its goal; act out certain unconscious or repressed needs.

GENRE - Type, class, variety; a category of art distinguished by a definite style, form, or content. Example: western, science fiction, romance, Gothic; based on a difference between basic attitudes or feelings about life. Embodies fundamental archetypal patterns reflecting stages of the human life cycle. A structural pattern which embodies a universal life pattern or myth in the intervals of language.

HERO - Any man noted for feats of courage or nobility of purpose; a person prominent in some event, field, period or cause by reason of his special achievements or contributions. Culture heroes are larger than life and represent or personify the basic ideals and values of the culture. In preliterate societies they are legendary figures whose exploits are passed down by word of mouth over enormous periods of time. In technological societies which have mass media, they are often created by writers and artists who work in a number of different art and popular art forms, such as the novel, popular fiction, comics and the movies.

ICON - An image, representation. Having a formalized style. Images and ideas converted into three dimensions. They are admired artifacts, external expressions of internal convictions, everyday things that make every day meaningful...Icons still move men, even when they are not recognized as such in supermarkets, discotheques, used-car lots, and funeral parlors. They pop up on billboards, TV commercials, and magazine covers.

INVENTION - Elements which are uniquely imagined by the creator such as new kinds of characters, ideas, or linguistic forms. Respond to changing circumstances and provide new information about the world; confront us with a new perception or meaning which we have not realized before.

MEDIUM - MEDIA (plural) - A means of mass communication, such as newspapers, magazines, or television.

METAPHOR - A figure of speech in which a term is transferred from the object it ordinarily designates to an object it may designate only by implicit comparison or analogy; figurative language; allegory, parable.

MILIEU - Environment or surroundings.

MYTH - Common belief which is demonstrably false as in the common opposition between myth and reality; recurrent myths and stories embody a kind of collective dreaming process - Freud.

PARADOX - A seemingly contradictory statement that may nonetheless be true; an assertion that is essentially self-contradictory, although based on a valid deduction from acceptable premises.

PASTORAL - Of or pertaining to the country or country life; rural. Having the qualities of an idealized country life, such as charming simplicity and a leisurely, carefree pace of life; an artistic work that portrays country life in this way.

PLURALISM - A condition of society in which numerous, distinct, ethnic, religious, or cultural groups exist within one nation.

ROMANTICISM - A literary and artistic movement originating in Europe toward the end of the 18th century that sought to assert the validity of subjective experience and to escape from the prevailing subordination of content and feeling to classical forms.

UTOPIA - Any condition, place, or situation of social or political perfection; any idealistic goal or concept for social and political reform. An imaginary island that served as the subject and title of a book by Sir Thomas More in 1516 and that was described a seat of perfection in moral, social, and political life. "No-place."

POPULAR CULTURE RESEARCH TOPICS

Children's humor

Teen culture

Billboards

Packaging

Dance styles

Franchises and fast foods

Games

Hair styles

Greeting cards

Body decoration

Political ads

Uniforms

Kitchen utensils

Supermarkets, department stores

Gossip and advice columns

Menus, etc.

Foods, snacks, diets

Eating patterns

Creation of stars

Drinks

Common objects

Toys

Signs

Topless, bottomless and striptease

Organic and health foods

Hobbies and crafts

Home decoration

Psychology fads, encounter, biofeedback, etc.

Graffiti

Riverfront activities

Bicentennial festivals

Sports

TV programming

Radio styles

Popular religion

Clothing iconology

Fad magazines

Sexual stereotypes as evidenced by...

The American dream in...

Marketing techniques

Vans iconology

Judo, karate, yoga and TM

TV, film, content studies

Tattooing

Literary genres

Posters

Life styles

Veiled prophet

Zoos

Big bands

Organic and health foods

Underground newspapers

Changing language

Children's literature

TOPIC 1 - FAITH AND RELIGION

I. Puritanism

A. Historic origins

1. The One, Holy, Universal Church, Mother Rome

2. Protestant Reformation

3. John Calvin

4. Dissemination of the "new faith"

B. Concepts - The Tulip Formula

T otal Depravity
U nconditional Predestination
L imited Atonement
I rressistibility of Grace
P erseverance of the Saints

C. Secular results

1. Faith in education

2. Sense of mission

3. A chosen people

4. The Protestant Ethic

5. Individualism

6. A calling

7. Sanctity of the Covenant (Contract)

II. Pluralism

A. Separation of Church and State

B. Heterogeneous population

III. Evangelism

A. The Great Awakening, mid-18th century

B. Second Great Awakening, early 19th century

C. Reform

D. Revivalism

E. Sectarianism

F. The Jesus trip

IV. Contemporary routes

A. The Occult

1. Eastern mysticism

2. Astrology

3. Satanism

4. Witchcraft

B. Existentialism

1. God is dead

C. Secularism

1. Harvey Cox

LEARNING OBJECTIVES

TOPIC 1 - FAITH AND RELIGION

1. Is America's faith a religious one, a religious derivative, or secular?

2. What aspects of Puritanism have been dominant in the development of American culture?

3. What is evangelism? How dominant is evangelism in American life, both historically and in the contemporary world?

4. What is the dominant faith of the United States in the last quarter of the 20th century?

5. Why has religion traditionally been a statement of prohibitions rather than a positive statement of good? Utilize your reading for appropriate information as the basis for your answer to this question.

TOPIC 2 - THE LAND AND WHAT WE BUILD

I. Regions of the nation

A. Distinctive characteristics

1. New England
2. Middle states
3. Southern Atlantic
4. Old Northwest
5. Deep South
6. Southwest
7. Mississippi
8. Great Plains
9. The Mountains
10. Pacific Plateau

B. Linguistic patterns

1. The settlers
2. The seven dialects

II. Urban vs. rural conflict

A. Pastoralism

1. Economic considerations
2. The image

B. Sin of the city

1. The image
2. City planning

III. Architecture

A. Early communities - what they thought they were doing, what they did

1. Wattle

2. Log cabins

3. Sod houses

B. Settled forms

1. Georgian

2. Greek Revival

3. Gothic

4. Italian Renaissance

5. Bungalow

6. Bauhaus

C. Popular public forms

1. Consumer pit stops

2. Monuments

IV. The Wilderness ethic

A. Profligate abandonment

B. Conservation movement

C. Wilderness destruction

LEARNING OBJECTIVES

TOPIC 2 - THE LAND AND WHAT WE BUILD

1. How does a regional difference affect life style and building patterns?
2. What are American attitudes toward rural-agrarian patterns?
3. What are American attitudes toward urban-industrialized patterns?
4. What are the goals of city planning?
5. Is architecture in the United States an American form of purity or a derivative?
6. Do we have a wilderness? What has been the pattern of treatment of the wilderness?
7. What can we tell of colonial attitudes toward the land as found in various journals included in your textbook?
8. Did Americans sense a clear antagonism between north and south, east and west? Was there a real difference? What influence do such differences, perceived or real, have on history?

TOPIC 3 - MYTHOLOGY

I. Role of myth in national consciousness

A. Illusion - or delusion?

B. National character?

II. The frontier

A. Frederick Jackson Turner

1. The theory

2. Application

3. Reality

B. Implications

III. "Rags to riches," or "my son too can be President"

A. Attitudes toward class division

1. Great chain of being

2. 17th century class sytem on books vs. 18th century class system in practice

3. Age of democracy

a. Andrew Jackson

4. Entrepreneurial impact

a. Horatio Alger

B. Capitalism

1. Mercantile

2. Industrial

3. Finance

C. The managerial revolution

IV. Education as the passport to the American Dream

A. Anti-intellectualism

1. Colonial era

a. Puritan pragmatism

2. Jacksonian Era

3. Feminization and professionalization

4. Educational revolution

5. Progressivism

6. Life-adjustment

7. Return to basics

B. The ticket to upward mobility

LEARNING OBJECTIVES

TOPIC 3 - MYTHOLOGY

1. How does a myth which expresses national character and goals differ from traditional mythology? Why does a people seek mythology? What is the relationship between mythology and nationalism?

2. What impact have the myths discussed in this topic had on American consciousness?

3. Can a myth contain elements of truth? Where does truth end and mythology begin?

4. How is myth disseminated and propagated?

5. What is the media role in development of mythology?

6. What are the negative influences of mythology? The positive influences?

7. Can you think of any ideas, notions, or expectations about life which you got from popular culture? Can you narrow this down and find a particular example (a song or television program or movie) which was in any way responsible for your ideas and expectations, your view of yourself or your sense of your possibilities?

8. Be able to develop one of the myths considered in relation to your own experience.

TOPIC 4 - MEN AND WOMEN

I. The family

A. Colonial dysfunctions

B. 19th century

1. Wollstonecraft menace

2. Cult of true womanhood

C. Kinder, Kuche and Kirche

1. Victorianism

D. Mid-20th century transitions and tensions

II. Role perceptions

A. Patriarchal model

1. Father knows best vs.
Life with father

B. A generation of vipers - "togetherness"

1. Momism

C. Youth as ideal

1. Advertising

2. Wild in the streets

D. Role of children

1. Toys

2. Activities

III. Societal recognitions

A. Singles and the playboy image

B. Militancy

1. Gay lib

2. Now

C. Barbie and Ken

1. Ideals - "Miss America" and "the boy next door"

D. Unisex

E. The Pepsi Generation - What is it?

1. Under 30

2. Gray Panthers

LEARNING OBJECTIVES

TOPIC 4 - MEN AND WOMEN

1. Can the American family structure be considered as a separate entity from its European antecedents? Why/why not?

2. What roles are assigned to family structure? Are these roles changing? How?

3. In what ways do the media influence our perceptions of family structure, family membership, and family tensions?

4. How have changing family roles precipitated sexual tensions?

5. What is the 1970s ideal of family life? In what ways does it differ from the late 19th century? From the 1950s?

6. There is a current theory that we are moving towards unisex - supposedly "male" characteristics and styles are being feminized, and supposedly "female" characteristics are becoming more masculine. Does an analysis of styles (clothing and life) lead you to agree with the unisex hypothesis? What specifically would lead you to discount the unisex hypothesis?

7. How do our media reflect such concepts as "generational conflict," the "battle of the sexes" or the family?

TOPIC 5 - HEROES - AMERICAN STYLE

The hero is a feeling, a man seen
As if the eye was an emotion,
As if in seeing we saw our feeling
In the object seen and saved that mystic
Against the sight, the penetrating,
Pure eye.

"To a Hero in a Time of Crisis," in
Collected Poems of Wallace Stevens
(New York: Knopf, 1954).

The man who made the most of his
golden chance.

Dixon Wecter

I. Gentlemen of the 17th and 18th centuries

II. Self-made men of the 19th and 20th centuries

III. The Presidents

	The Man	The Monument	The Legend
George Washington			
Abraham Lincoln			
Franklin Delano Roosevelt			
John Fitzgerald Kennedy			

IV. The military

A. Andrew Jackson - sergeants and generals

1. Kentucky Long Rifles

2. Old Hickory

B. Sergeant York

C. Dwight David Eisenhower

V. Literary genres

A. The cowboy

B. The detective

C. The loner

VI. Today's heroes?

LEARNING OBJECTIVES

TOPIC 5 - HEROES - AMERICAN STYLE

1. We have already considered mythology. Are heroes just as necessary as myths?

2. Can you equate the type of heroic figure of a given historic period with the values of that historic period? If so, give examples.

3. For a nation which is essentially disinterested in politics and military exploits - at least among students - how do you account for the predominance of Presidents and military figures as dominant heroic figures? Is this a paradox?

4. Do we have any heroes today? Who? What?

5. What is a hero? Could you list ten characteristics? Are there any characteristics which are most important?

6. Is it possible that the bicentennial celebrations will produce heroes which are nostalgic figures, or will they be completely new-style heroes, responding to a changing society?

7. Is a hero an individual who reflects his society's values (a first among equals, so to speak) or someone who transforms and shapes his society's values? What significance do you attribute to the fact that lone heroes have been replaced by groups of heroes or teams?

8. What do one's heroes tell us about ourselves? About American society?

9. Some sociologists have suggested that heroes - in any medium - do the following things for their readers or followers: provide vicarious experiences, create new roles, and help towards developing new selves - new identities. Take some media example and analyze it in terms of these functions. What conclusions do you reach?

TOPIC 6 - VILLAINS

I. What role does a villain play in American society?

A. Scapegoat

B. Deviance

C. Limitation

II. Categories of villainy

A. War

1. Violence

2. Death

3. Destruction of individualism

B. Economic depression

1. Poverty

2. Annihilation of American dream

C. Graft

1. Politics

2. Business

D. Communism

E. Old age

F. Fat

C. Tycoons

1. Business

2. The media

H. Monsters - nature gone awry

1. Holocaust

2. Sharks

III. Villainy personified

A. Gangsters and outlaws

1. Simon Girty

2. John Dillinger

B. Demagogues

1. Huey Long

2. Joseph McCarthy

LEARNING OBJECTIVES

TOPIC 6 - VILLAINS

1. Is villainy the reverse side of the heroic mold?

2. Does a nation need villains to maintain national sanity and well-being?

3. Are America's villains essentially found in attitudes, or in persons?

4. The textbook distinguishes between the glory of the American Revolution and the horror of the Civil War. How do you account for this ambivalence? Why have both concerns been included in this course's consideration of villains? With which approach do you agree?

5. Are there any characteristics of villains which are found in every time, in every situation? What are they?

TOPIC 7 - COMMUNICATIONS

I. The communications process

A. Lower organisms

B. Human organism

1. Relationship between signs and referents

a. Symbols unique to human beings

b. The meaning of symbol is a product of learning

c. Communication initiated when a symbol is initiated and a response is made in conventional way

d. Isomorphism

e. Significant symbol

source → transmitter → channel → receiver → destination
(formulate meaning into message) (encode: transform message into information) (decoder) (denotative; connotative internal experiences-meaning)

← ← ← ←

II. Media through which communication occurs

A. Verbal

1. Folklore

a. Folktales

b. Legend

c. True experience stories

d. Folk poetry

e. Folk epic

f. proverbs and proverbial expressions

g. Riddles

h. Folk speech

2. The sermon as common denominator of expression

3. Radio as technology

a. Long distance

b. Transition from personal communication to mass medium

c. Impact of "Titanic" disaster

4. Commercial radio - omnipresent, instantaneous, a mover

a. Advantages

b. Impact

c. Development

d. Fractionalization of audience

5. Radio's other uses

B. Linear communication - print

1. Personal - diary

2. Graffiti

3. Letters

4. Journals

5. Penny press

6. Newspapers

7. Magazines

8. Books

9. Epitaphs

10. Advertisements

a. Bumper stickers

b. T-shirts

III. Media analysts and what they tell us about the media and ourselves

a. Marshall McLuhan

b. Edmund Carpenter

LEARNING OBJECTIVES

TOPIC 7 - COMMUNICATIONS

1. In what ways has technology revolutionized the communications process?

2. Further, how does media affect society?

3. Does society affect media in any fashion? How?

4. What is the importance of folklore to a society? Does folklore continue after a society has passed the primitive level of communication? What role does folklore play in a developing image of society?

5. Be able to diagram the communications process, and apply it to one specific medium.

6. Why does the modern world reject the linear medium? Can this explain in any way events of the past 25 years? If so, how?

7. Understand the communications theories of Marshall McLuhan and Edmund Carpenter.

8. Examine, with some care, some of the printed matter that you come across during the course of an ordinary day. Look critically at such things as the type styles used, the amount of "white space" left around the type, the quality of the paper used, and the language. What differences do you notice between newspapers and magazines in general? How do different organizations convey impressions about themselves in newspaper advertisements? How much information about life do you get from reading real-estate ads and help-wanted ads? What picture of the world do these ads convey?

9. Take a newspaper and see how much space (in column inches) is devoted to advertising, light news (or entertainment) and hard news. Do the same with some magazines. What do you find? On the basis of this information, what conclusions do you reach about the functions of newspapers and magazines - or, at least, the particular newspapers and magazines you have examined?

10. Assume that you have untold resources to produce a new magazine which would capture a large market of the 20 - 35 demographic group. What would you include in the Magazine? What groups would you seek out for advertisers, and what would be your pitch to potential subscribers?

TOPIC 8 - OUR LITERATURE

Introduction - national literature for ennoblement of the people
nationalism
entertainment
expression of the people's interests

I. English literature transplanted to the New World

A. Characteristics

1. The English hero

2. Landscape

3. Morality

B. Relationship to the colonies

II. Independence

A. This is native?

1. James Fenimore Cooper

2. Washington Irving

3. Benjamin Franklin - the last great Puritan

B. Impact of Noah Webster

1. Spellers

2. Grammars

3. Readers

C. Golden Age of New England

1. Ralph Waldo Emerson and the Transcendentalists

2. The great historians

D. The "damned women scribblers"

III. Formula

IV. Genres

A. Religious tracts

B. Political treatises

C. Popular romantic tale

1. Weltschmerz

2. Villains

3. Gothicism

4. Noble savage

D. Science fiction and its historical context

E. Self-help and uplift

F. Westerns

G. Comics - in print and in person

H. Children's literature

V. The best-seller phenomenon

LEARNING OBJECTIVES

TOPIC 8 - OUR LITERATURE

1. What is the relationship between literature and nationalism? At what point does nationalism emerge in a new nation?

2. What are the differing characteristics of an English hero/heroine and an American hero/heroine?

3. Be able to identify five literary genres, characterize each, and give two examples of each.

4. Differentiate between elite and best-seller literature. What is the significance of the concept of formula?

5. How do you account for the increasing importance of children's literature?

6. Is the importance of children's literature related in any way to the youth ideal of America, and the privileged position of children in American family structure?

7. How well do the three basic aspects of comic strips and comic books - the art work, the language, and the narrative structure - relate to one another? When you examine the art work, consider the following: features of characters, proportions, age of heroes and villains, stereotypes used, rendering of technology, landscapes, women, the way violence is represented, the crudity of sophistication of the art work in general and the significance of various kinds of gesture.

   When you examine the use of language, take the following into account: alliteration, irony, allusions to famous people and events, verb tenses, humor, names, values espoused, tone, and make-up words to represent violence, blows, etc.

   When you examine the structure of comics, consider: the length of each tale, action, plot, development, use of flashbacks, rendering of character, motivation, conflict, and resolutions.

8. What are your favorite comic strips? Why? Do you still read comic books? If so, which ones? What do you like about them? Have you noticed any changes in comic books over the past few years? Why do you think people read the comics?

9. Which is your favorite genre of literature? Describe from your own perspective why it is your favorite, and which author is most proficient in accomplishing the objectives of that particular genre.

TOPIC 9 - OUR MUSIC - THE POPULAR SONG

What does make popular music popular?

It must have rhythmic base
quality of sound
melodic attraction
emotion
point of view

It fits and expresses current cultural patterns
alligns itself with median taste
relates to the tone, needs and values of the age

"Each era chooses its own songs to express itself; the popular song is popular because it does precisely that."

Russel Nye. The Unembarrassed Muse, p. 359

I. 17th century

A. Songbooks

1. Hymns

II. 18th century

A. Ballads and broadsides

B. "Songsters"

III. 19th century

A. Lowell Mason's Hymbook

B. Story songs

1. Henry Russell

C. Black music

1. Spirituals

2. Minstrels

D. Ballad, the characteristic form of American popular music

1. Stephen C. Foster

2. War songs

3. Topical songs

E. '90s - commercialization of popular music

1. Tin Pan Alley

a. Sentimental ballads

b. "Parlor songs"

2. Qualities of the ballads

a. Sentimental

b. Ribald

IV. 20th century

A. Ragtime

B. Ballads

C. Operetta

D. Impact of the phonograph

E. The "blues

V. Big band era

A. Jazz

B. Swing

C. Impact of name singers

D. Bop

E. Cool jazz

F. Country

G. Rhythm and blues, the opposite of cool jazz

1. Part gospel, folk, country, white and black popular music

2. Emerged out of the blues-singing style which had been developed in gospel music and the Southern "race records" which moved north with the post-world War II era

3. Characteristics

a. Tough

b. Urbanized

c. Singable

d. Danceable

e. Participatory

f. Unrestrained

g. Direct

h. Highly saleable

H. Rock and roll, rhythm and blues variant, 1954

1. "Surfing music"

2. Folk rock

3. Acid rock

I. The Beatles

J. The "Motown sound"

K. Rebirth of the older blues

AMERICAN CIVILIZATION (POPULAR CULTURE)

82.100

TAPES TAKEN FROM BILLBOARD TOP SONG LISTING

TAPE 1 - TOP RECORDS

Year	Title	Artist	Label	No.
1952	Cry	Johnnie Ray	Okeh	6840
1953	(No Rock & Roll Songs in Top 10)			
1954	Sh-boom	Crew Cuts	Mercury	70404
1955	Rock Around the Clock	Bill Haley & His Comets	Decca	29124
1956	Don't be Cruel	Elvis Presley	RCA Victor	47-6870
1957	All Shook Up	Elvis Presley	RCA Victor	47-6870
1958	At the Hop	Danny & the Juniors	ABC Paramount	9871
1959	(No Rock & Roll Songs in Top 10)			
1960	The Twist	Chubby Checker	Parkway	811
1961	Runaway	Del Shannon	Bigtop	3067
1962	Big Girls Don't Cry	Four Seasons	Vee Jay	465
1963	Sugar Shack	Jimmy Gilmer & the Fireballs	Dot	16487
1964	I Want to Hold Your Hand	Beatles	Capitol	5112
1965	Satisfaction	Rolling Stones	London	9766
1966	I'm a Believer	Monkees	Colgems	1002
1967	Light My Fire	Doors	Elektra	45615
1968	Hey Jude	Beatles	Apple	2276
1969	Sugar, Sugar	The Archies	Calendar	1008
1969	Pinball Wizzard Tommy (Rock Opera)	The Who	Decca	32465
1970	American Woman/No Sugar Tonight	Guess Who	RCA Victor	74-0325
1971	Joy to the World	Three Dog Night	Dunhill	4272
1971	Superstar (Rock Opera)	Murray Head	Decca	32603
1972	American Pie	Don McLean	United Artists	50856
1973	Bad, Bad Leroy Brown	Jim Croce	ABC	11359
1974	Come and Get Your Love	Redbone	Epic	11035

TAPE 2 - TOP RECORDS

Year	Title	Artist	Label	No.
1950	Teardrops from My Eyes	Ruth Brown	Atlantic	919
1951	Sixty Minute Man	The Dominoes	Federal	12022
1952	My Song	Johnny Ace	Duke	102
1952	3:00 O'clock Blues	B. B. King	RPM	339
1953	Money Honey	Clyde McPhatter & the Drifters	Atlantic	1006
1954	Hearts of Stone	The Charms	De Luxe	6065
1954	Just Make Love to Me	Muddy Waters	Chess	1571
1955	Ain't It a Shame	Fats Domino	Imperial	5348
1955	Walking the Blues	Jack Dupree & Mountain Bear	King	4812
1956	Honky Tonk, Part 2	Bill Doggett	King	4950
1957	Searchin'/Young Blood	The Coasters	Atco	6087
1958	Lonely Teardrops	Jackie Wilson	Brunswick	55105
1958	Key to the Highway	Little Walter	Checker	904
1959	Kansas City	Wilbert Harrison	Fury	1023
1960	Baby (You've Got What It Takes)	Brook Benton & Dinah Washington	Mercury	71565
1960	The Sky Is Crying	Elmore James	Fire	1016
1961	Tossin' and Turnin'	Bobby Lewis	Beltone	1002
1961	Don't Cry No More	Bobby Bland	Duke	340
1961	Rainin' in My Heart	Slim Harpo	Excello	2144
1961	Bright Lights; Big City	Jimmy Reed	Vee Jay	398
1962	I Can't Stop Loving You	Ray Charles	ABC	10330
1962	Boom Boom	John Lee Hooker	Vee Jay	438
1963	Fingertips, Part 2	Stevie Wonder	Tamla	54080
1964	Hello, Dolly	Louis Armstrong	Kapp	573
1965	I Can't Help Myself	Four Tops	Motown	1026
1966	Ain't Too Proud to Beg	Temptations	Gordy	7054
1966	Tramp	Lowell Fulsolm	Kent	456
1967	Respect	Aretha Franklin	Atlantic	2403
1968	I Heard It Through the Grapevine	Marvin Gaye	Tamla	54176
1969	Too Busy Thinking About My Baby	Marvin Gaye	Tamla	54181
1970	I'll Be There	Jackson 5	Motown	1171
1971	Mr. Big Stuff	Jean Knight	Stax	0088
1972	Let's Stay Together	Al Green	Hi	2022
1973	Let's Get It On	Marvin Gaye	Tamla	54234
1974	Feel Like Making Love	Roberta Flack	Atlantic	3025

TAPE 3 - COUNTRY

Year	Title	Artist	Label	No.
1950	I'm Movin' On	Hank Snow	RCA Victor	21-0308
1951	Cold Cold Heart	Hank Williams	MGM	10904
1952	Wild Side of Life	Hank Thompson	Capitol	1942
1953	There Stands the Glass	Webb Pierce	Decca	28834
1954	I Don't Hurt Anymore	Hank Snow	RCA Victor	47-5648
1955	I Forgot to Remember to Forget	Elvis Presley	Sun	223
1956	Crazy Arms	Ray Price	Columbia	21510
1957	Fraulein	Bobby Helms	Decca	30194
1958	Send Me the Pillow You Dream On	Hank Locklin	RCA Victor	47-7127
1959	Heartaches by the Number	Ray Price	Columbia	41374
1960	Please Help Me I'm Falling	Hank Locklin	RCA Victor	47-7692
1961	I Fall to Pieces	Patsy Cline	Decca	31205
1962	Misery Loves Company	Porter Wagoner	RCA Victor	47-2967
1963	Talk Back Trembling Lips	Ernest Ashworth	Hickory	1214
1964	Saginaw Michigan	Lefty Frizzell	Columbia	42924
1965	Flowers on the Wall	Statler Brothers	Columbia	43315
1966	Swinging Doors	Merle Haggard	Capitol	5600
1967	All the Time	Jack Greene	Decca	32123
1968	Folsom Prison Blues	Johnny Cash	Columbia	44513
1969	My Life	Bill Anderson	Decca	32445
1970	Hello Darlin	Conway Twitty	Decca	32661
1971	Easy Loving	Freddy Hart	Capitol	3115
1972	My Hangup Is You	Freddy Hart	Capitol	3261
1973	You've Never Been This Far Before	Conway Twitty	MCA	40094
1974	There Won't Be Anymore	Charlie Rish	RCA Victor	APBO-0195

46

TAPE 4 - FOLK

Year	Title	Artist	Label	No.
1950	Goodnight Irene	The Weavers	Decca	27701
1955	Sixteen Tons	Tennessee Ernie Ford	Capitol	3262
1956	Rock Island Line	Lonnie Donegan	London	1650
1958	Tom Dooley	Kingston Trio	Capitol	4049
1959	Frankie's Man, Johnny	Johnny Cash	Columbia	41371
1961	Big Bad John	Jimmy Dean	Columbia	42175
1961	Michael	Highwaymen	United Artists	258
1961	The Boll Weevil Song	Brook Benton	Mercury	71820
1963	Blowin' in the Wind	Peter, Paul & Mary	Warner Bros.	5368
1963	We Shall Overcome	Joan Baez	Vanguard	35023
1963	Walk Right In	Rooftop Singers	Vanguard	35017
1964	The House of the Rising Sun	Eric Bardon and the Animals	MGM	13264
1965	Eve of Destruction	Barry Mc Guire	Dunhill	4009
1965	Like a Rolling Stone	Bob Dylan	Columbia	43346
1965	Mr. Tamborine Man	The Byrds	Columbia	43271
1966	Ballad of the Green Berets	Staff Sgt. Barry Sadler	RCA Victor	47-8739
1967	Society's Child	Janis Ian	Verve Forecast	5027
1968	Abraham, Martin & John	Dion	Laurie	3464
1968	Foggy Mountain Break-Down (Theme from "Bonnie & Clyde)	Lester Flatt & Earl Scruggs	Mercury	72739
1971	Amazing Grace	Judy Collins	Elektra	45709
1973	Dueling Banjos (Theme from "Deliverance")	Eric Weissberg & Steve Mandell	Warner Bros.	7659

47

TAPE 5 - ETHNIC INFLUENCE

Year	Title	Artist	Label	No.
1952	The Three Bells (French)	Les Compagnons de La Chanson	Columbia	39657
1952	Jambalaya (Cajun)	Hank Williams	MGM	11283
1954	Skokiaan (African)	Bulwayo Sweet Rhythm Boys	London	1491
1956	Jamaica Farewell (Trinidad)	Harry Belefonte	RCA Victor	47-6663
1957	Harem Dance (Armenian)	Armenian Jazz Sextet	Kapp	181
1958	Mexican Hat Rock (Mexican)	Applejacks	Cameo	149
1958	Nel Blu Dipinto Di Blu (Italian)	Domenico Modregno	Decca	30677
1960	Never on Sunday (Greek)	Don Costa	United Artists	234
1960	Sailor (German)	Lolita	Kapp	349
1961	Yellow Bird (Polynesian)	Arthur Lyman	Hifi	5024
1961	A Scottish Soldier (Scottish)	Audy Stewart	Warwick	627
1963	Sukiyaki (Japanese)	Kyu Sakamoto	Capitol	4945
1963	Who Stole the Keeshka (Polish)	Matys Brothers	Select	719
1969	Witchi Tsi To (American Indian)	Everything is Everything	Vanguard	35082
1970	El Condor Pasa (Peru)	Simon & Garfunkle	Columbia	45237

TAPE 6 - MUSICALS

Year	Musical -- Title	Artist	Label	No.
1949+	South Pacific -- I'm Gonna Wash That Man Right Outa My Hair	Mary Martin	Columbia	OS-3100
1956	My Fair Lady -- The Rain in Spain	Julie Andrews & Rex Harrison	Columbia	OS-2015
1958	The Music Man -- Seventy-Six Trombones	Robert Preston	Capitol	SWAO-990
1958	West Side Story -- Tonight	Larry Kent & Carol Lawrence	Columbia	OS-2070
1959	Flower Drum Song -- I Enjoy Being a Girl	Pat Suzuki	Columbia	OS-2009
1959	Gypsy -- Let Me Entertain You	Sandra Church	Columbia	OS-2017
1959	The Sound of Music -- The Sound of Music	Mary Martin	Columbia	KOS-2020
1960	Fiorello -- I Love a Cop	Pat Stanley	Capitol	SWAO-1321
1961	Carnival -- Love Makes the World Go 'Round	Anna Maria Alberghetti	MGM	SE-3946-OC
1961	Camelot -- If Ever I Would Leave You	Robert Goulet	Columbia	KOS-2031
1962	Stop The World - I Want to Get Off -- What Kind of Fool Am I	Anthony Newley	London	AMS-88001
1962	Oliver -- Consider Yourself	Michael Goodman & Bruce Prachnik	RCA Victor	LSOD-2009
1964	Fiddler on the Roof -- If I Were a Rich Man	Zero Mostel	RCA Victor	LSO-1093
1964	Hello Dolly -- Hello Dolly	Carol Channing	RCA Victor	LSOD-1087
1966	Mame -- Mame	Charles Braswell & Company	Columbia	KOS-3000
1966	Man of La Mancha -- The Impossible Dream	Richard Kiley	Kapp	KS-5505
1968	Hair -- Good Morning Starshine	Lynn Kellogg, Melba Moore, James Rado & Gerome Ragni	RCA Victor	ISO-1150

49

TAPE 7 - OTHER MEDIA SOURCE

Year	Film/TV -- Title	Artist	Label	No.
1954	Victory at Sea (TV) -- Allies on the March, v. 2	Robert Russel Bennett	RCA	LSC-2226
1955	Oklahoma -- Oh, What a Beautiful Morning	Gordon Mac Rae	Capitol	SW AO-595
1956	King and I -- Hello, Young Lovers	Deborah Kerr	Capitol	SW-740
1957	Around the World in 80 Days -- Around the World in 80 Days	Victor Young Orchestra	Decca	OL 79046
1958	Gigi -- Thank Heaven for Little Girls	Maurice Chevalier	MGM	SE-3641
1958	South Pacific -- Some Enchanted Evening	Rossana Brazzi	RCA	LSOD-2005
1959	Porgy and Bess I Got Plenty o' Nuttin'	Sidney Portier	Columbia	OS-2016
1959	Peter Gunn (TV) -- Peter Gunn	Henry Mancini Orchestra	RCA	OSP-1956
1961	West Side Story -- Gee Officer Krupke	Russ Tamblyn	Columbis	OS-2070
1961	Exodus -- Theme of Exodus	Ernest Gold	RCA	LSO-1058
1963	Lawrence of Arabia -- Title Song	Maurice Jarre	Colpix	SCP-514
1964	Mary Poppins -- Spoonful of Sugar	Julie Andrews	Buena Vista	4026
1964	My Fair Lady -- Get Me to the Church on Time	Stanley Holloway	Columbia	KDS-2600
1965	Sound of Music -- My Favorite Things	Julie Andrews	RCA	OSOD-2005
1966	Ben-Hur -- The Rowing of the Galley Slaves	Miklos Rozsa Orchestra	MGM	SIE-1
1966	Dr. Zhivago -- Title Song	Maurice Jarre	MGM	SIE-6ST
1966	A Man and a Woman -- Title Song	Orchestra	United Artist	UAS 5147
1967	Camelot -- Simple Joys of Maidenhood	Vanessa Redgrave	Warner	BS-1712
1967	Mission Impossible (TV) -- Title Song	Lalo Schifrin	Dot	25831
1968	Funny Girl -- Don't Rain on My Parade	Barbra Streisand	Columbis	OS-3220
1968	Oliver -- Pick a Pocket or Two	Ron Moody	Colgems	COSD 5501
1968	2001: A Space Odyssey -- Also Sprch Zarathrustra	Karl Böhm	MGM	1 SEBST
1971	Fiddler on the Roof -- Matchmaker	"Tzeitel, Hodel, Chava"	United Artist	VAS 10900

TAPE 8 - NOVELTY SONGS

Year	Title	Artist	Label	No.
1952	Morpheus	Miles Davis	Prestige	PRST-7674
1952	3 North - 82 West	Stan Kenton	Capitol	EBF 383-2
1953	Salt Peanuts	Dizzy Gillespie	Debut	DLP-2
1954	Mahogany Hall Stomp	Muggsy Spanier	VJM	LC-2
1956	Ascot Gavotte	Shelly Manne & His Friends	Contemporary	C3527
1958	Snuffy	John Coltrane Quintet	Savoy	MG-12127
1960	The Monk and the Nun	Ornette Coleman	Atlantic	SD-1588
1960	All the Things You Could Be by Now if Sigmund Freud's Wife Was Your Mother	Charles Mingus	Barnaby	Z 30561
1965	Northwest Passage	Woody Herman	Columbia	CL-2436
1967	St. Louis Blues	Thad Jones/Mel Lewis Band	Solid State	SS 18048
1968	My Funny Valentine	Kai Winding & J. J. Johnson	A & M	SP-3008
1969	Good Feelin'	Don Ellis Band	Columbia	CS-9889
1969	Walking in Space	Quincy Jones	A & M	SP-3023

TAPE 9 - EASY LISTENING

Year	Title	Artist	Label	No.
1950	Mona Lisa	Nat King Cole	Capitol	1010
1952	Blue Tango	Leroy Anderson	Decca	27875
1953	Voya con Dios	Les Paul & Mary Ford	Capitol	2486
1954	Little Things Mean a Lot	Kitty Kallen	Decca	29037
1955	Cherry Pink and Apple Blossom White	Perry Prodo	RCA Victor	47-5965
1956	The Wayward Wind	Gogi Grant	Era	1013
1957	Love Letters in the Sand	Pat Boone	Dot	15570
1958	It's All in the Game	Tommy Edwards	MGM	12688
1959	Mack the Knife	Bobby Darin	Atco	6147
1961	Wonderland by Night	Bert Kaemphert	Decca	31141
1962	Roses Are Red	Bobby Vinton	Epic	9509
1963	Dominique	Singing Nun	Philips	40152
1965	You've Lost that Lovin' Feelin'	Righteous Brothers	Phillies	124
1966	Winchester Cathedral	New Vaudeville Band	Fontana	1562
1968	Love is Blue	Paul Mauriat	Philips	40495
1969	Aquarius/Let the Sun Shine In	Fifth Dimensions	Soul City	772
1970	Bridge Over Troubled Water	Simon & Garfunkle	Columbia	45079
1971	It's Too Late	Carole Kiny	Ode	66015
1972	Alone Again (Naturally)	Gilbert & Sullivan	MAM	3619
1973	Tie a Yellow Ribbon 'Round the Ole Oak Tree	Tony Orlando & Dawn	Bell	45318
1974	The Way We Were	Barbra Streisand	Columbia	45944

LEARNING OBJECTIVES

TOPIC 9 - OUR MUSIC

1. Listen to two of the tapes contained in this syllabus. They are located in the Self-Instruction Center, Library 214.

   As you listen to the tapes, consider the qualities which create numbers with impact during the respective years. Can you develop any theories of best sellers in the music industry?

2. What has been the impact of electric technology on the music of the nation?

3. Be able to identify five types of musical expression. Classify them as to historic period, and the distinctive characteristics of each type.

4. Relate Russel Nye's comment about popular music to one genre of popular music.

5. Is it possible to develop any generalizations about a nation's character from the music which it chooses? If so, what?

6. Note changes and new developments that have taken place in popular music from ragtime to rock and roll. Do the various developments add up to a move towards realism and sophistication or exploitation and crude sensationalism?

TOPIC 10 - THE VISUAL ARTS

I. Cartooning

A. Early development

1. Colonial era and politics

2. Revolutionary tar and feathers

3. Early nineteenth century

B. The mature art

1. Thomas Nast

2. Daniel Fitzpatrick

3. Bill Mauldin

4. Herblock

II. Theater

A. Puritan disdain, southern ease, British dependency

B. Thespian and Aeolian societies

1. Popular drama

a. Familiar tales, archetypal characters

2. Reforming spirit

a. Melodrama

C. Minstrel show, 1810-1880

D. Vaudeville and burlesque

1. Democratic theater

2. Ethnic and racial stereotypes

3. Urban

E. Burlesque

1. Low-comedy tradition of Europe, the circus, minstrel show, and variety skit

2. Beer garden, low-class theaters, honky-tonk variety - the girlie show

F. Operetta, revues, and musicals

III. Film and content

A. The dream machine - the genres

1. Comedy

2. Sex

3. One medium's content is another medium

4. Problem movies

5. Serials

B. Technological changes

IV. "The dream business" - advertising

A. Economic realities

B. Madison Avenue mystique

C. Truth in advertising?

V. Television

A. Is a source of information about values and concepts

B. Television provides

1. Intimacy
2. Continuity
3. Historicity

C. Genres

D. Future developments

1. P.B.S.
2. Cable
3. Holography
4. Videotape-videodisc
5. Two-way communication

LEARNING OBJECTIVES

TOPIC 10 - THE VISUAL ARTS

1. Some people make a distinction between "art" and "entertainment." Art (novels, theatre, poetry, etc.), supposedly, "frees" us, lifts repressions, moves us emotionally and helps us "master reality." Entertainment (televion, sports, popular fiction, etc.), supposedly, leads to shallow contentment, offers cheap thrills and escapism, but doesn't give us any insights into life. Do you think this distinction is valid? Can entertainment be art? Can art be entertaining? Take some specific television programs or detective stories and analyze them in terms of the notions listed under arts and entertainment. Do you think the distinction holds up?

2. What is a situation comedy? Are there kinds of comedies which are not situational? What significance do you attribute to the lack of a mother or a father in many of the recent situation comedies?

3. Situation comedies are reliant, to a great degree, on stereotypes. What significance does this have?

4. Try making up a situation comedy of your own. Write a proposal describing the various characters and the basic theme or the comedy. Cast it with specific actors and actresses. Can you think of any fresh and interesting situations, or have all the situations been used up?

5. Make a list of our basic stereotypes. What functions do they serve? Do we have any new stereotypes to add to our old ones? How do we avoid stereotyping? Should we?

6. What is the visceral impact of television ads upon us? What appeals are made?

7. What interesting social considerations can you find in advertising? Take some specific advertisements or television commercials and analyze them in terms of the questions asked above and some of the following considerations: roles given to women, use of racial minorities, symbolic rewards and gratifications shows as important, and emphasis on consumermania as a way of gaining happiness.

8. It is often possible to distinguish between the informational content of an advertisement and the psychological barrage included which attempts to influence behavior - that is, get you to buy the product. Take some ads and separate the information from the various appeals. Try this with ads for automobiles, gas, cigars, beer, cosmetics, foods, appliances, etc.

9. Why are cartoons more effective in crime busting, reform and muckraking than verbal disclosures?

10. What are the qualities of an effective cartoon?

11. How do you account for the lean days of professional theater in our country during the late 20th century? Why has musical comedy been the primary contribution of the United States to theater genres?

TOPIC 11 - TRANSPORTATION

I. The transportation revolution, post-1815-1860

A. Economic boom

1. From agrarian economy to domestic consumption plus colonial exports

2. Vast population

a. Natural increase

b. Immigration

B. Modes of transportation

1. Turnpikes

2. Canals

3. Railroads

II. The railroad as barometer of American prosperity and activity

A. Unification

B. Multiplier effect

C. The land grab

D. At war

E. Decline and obsolescence

III. The horseless carriage

A. Early years as carriage

B. Assembly-line revolution

C. Automobile or bathtub?

D. The icon and the obsession

E. Back to the horse carriage?

IV. The impact of wheels and speed

A. Rite or orgy?

1. Indianapolis Speedway

2. Stock-car racing

3. Soapbox Derby

B. The mystique

1. Motorcycles

2. Vans

3. "The Rabbit" vs. a "Caddie"

C. Roads and highways

LEARNING OBJECTIVES

TOPIC 11 - TRANSPORTATION

1. What is the importance of mobility to American life and psyche?

2. Why is the individual automobile a more fitting emblem of American values than a multi-inhabited railway car? What is the impact of this for mass transit?

3. Support the contention that the railroad was the igniter, sustainer and glue for a great nation.

4. What role do cars play in your life? Is society "car-dominated"? If so, explain how. If not, explain how you have escaped its clutches. What additions can you make to the list of areas of life which have been affected by cars?

5. Certain artifacts - common objects showing human design and workmanship - seem to have special psychological and social significance. What is the psychological and social significance of the automobile? How is this expressed in advertising?

TOPIC 12 - GIMMICKS AND GADGETS

The prolongation of life: the restitution of youth in some degree: the retardation of age: the curing of diseases counted incurable: the mitigation of pain: more easy and less loathsome purgings: transformation of bodies into other bodies: making of new species: instruments of destruction as of war and poison [auto-suggestion and hypnotism, if not telekinesis]; acceleration of time in maturations: acceleration of germination: making rich composts for the earth: drawing new food out of subjects not in use: making new threads for apparel, and new stuffs such as paper, glass, etc.: artificial minerals and cements: "Chambers of Health where we qualifie the Aire" [air conditioning]: use of Beasts and birds for dissections, and the sting of poisons and other medicines: means to convey sounds in trunks and pipes in strange Lines and distances: engines of war, stronger and more violent, exceeding our greatest cannons; 'degrees' of flying in the air: ships and boats for going under water.

Francis Bacon, 16th century

I. America's infatuation with technology

A. The New World opened up at height of scientific revolution with assistance of the most "modern" technology

B. Science as the "Key" to universe management and human happiness

C. Science as technology

1. Colonial era and the Royal Society members

2. Benjamin Franklin as prototype

D. Impact of tinkerers

1. Eli Whitney

a. Assembly line

b. Interchangeable parts - rifle

c. cotton gin

2. Cyrus McCormick

a. Inventor

b. Magnate and tycoon

E. Late 19th century boom and big business

F. Computerization and automation

II. Mass production

A. The affluent society

B. Classless society

1. Clothes make the man/woman

2. The royal life

C. A materialistic society

1. Advertising as wish fulfillment

2. Destruction of resources

D. Nostalgia craze

LEARNING OBJECTIVES

TOPIC 12 - GIMMICKS AND GADGETS

1. Style may be defined as a mode of expressing thought in language; especially, a manner of expression characteristic of an individual, period, school, or nation. If we broaden this definition and include not only language but clothing, hair, makeup and other kinds of expression, it is obvious that we have a valuable tool for getting interesting insights into individuals, period, and societies. Take some article of clothing such as shoes or stockings and trace the way it has changed over the past thirty years. Do the same with cosmetics and hairstyles and any other kind of stylistic expression you find interesting. What do you discover? What do they tell us about our society?

2. What is the relationship between social class and styles? Some styles come from the bottom and move up, and other styles seem to move from top downwards. Give some specific examples of each.

3. What is the significance of hippie clothing styles and life styles? What is a hippie? How do you differentiate between real hippies and weekend hippies? Why are we hearing less and less about hippies?

4. Certain artifacts seem to have special psychological and social significance. If you were an archeologist and had to figure out or derive our society from some of our ordinary, simple objects, what objects would you choose and how would you go about "reading" or analyzing the objects?

5. In analyzing any artifact you will be interested in the social and psychological significance. The following questions are valid when confronting some object:

   What is its function or basic purpose?
   Does it have a hidden significance which we are not conscious of?
   What basic values does it reflect? Fascination with gadgets? Need for certainty? Sense of power? Sense of sexual potency? Need for speed and efficiency?
   How had it changed over the years?
   Does it appeal to specific classes and social strata?

6. What is the promise - and the threat - of technology? If you had to construct a balance sheet of vices and virtues, on which side would the evidence be concentrated?

TOPIC 13 - RECREATION

I. Early concepts of leisure

A. Linkage with work and duty in an agrarian world

1. Roman holidays

2. Pauline Christianity

3. Protestantism - "work for the night is coming"

B. Industrialized synthesis

1. Paleotechnic view

a. Work supreme as in agrarian scene

2. Clock-centered life

a. Work time

b. Leisure time

C. Leisure "class" vs. the mass

1. Drinking

2. Dancing

II. Impact of advertising and increased industrialization

A. Leisure class becomes the leisure mass

B. Fun is major objective of our work - the "fun ethic"

1. Golf

2. Tennis

3. Busy work

III. Neotechnic changing perspectives

A. The behavioralists

1. Anthropologists and comparative studies

2. Ethologists

And Nature, pandering, bestowed
On chaste ears erogeneous lobes
And hung on woman hemispheres
That imitate their once attractive rears:
A social animal disarms
With frontal charms.

Erotically aswim, the ape
To give his lusts a decent shape
Conceived the cocktail party where
Unmates refuse to touch each other's hair
And make small "grooming" talk instead
of going to bed.

John Updike. The Naked Ape

3. Social psychology - lifelong human need in play

4. Historians - Johan Huizinga

5. Sociology - Roger Callois

6. Those who play together, stay together

B. Technology and play

1. Improved transportation

a. Circuses, fairs, carnivals, festivals, parades

b. Vacations

2. Expansion of sports interests

a. Growth of tennis, golf, hockey

IV. Sports and Society

A. The roles assumed by

1. The athlete

2. The sportsman

3. Amateur status

4. Professional sports

   a. The business

   b. The image

   c. The player

B. Gamesmanship

C. Societal impact

LEARNING OBJECTIVES

TOPIC 13 - RECREATION

1. There are a number of reasons that have been put forth to explain the popularity of sports with the general public. These include: a kind of heroism is possible; sports provide an interesting topic for discussion; sports are a diversion, a way of recapturing youth, of escaping from problems of the real work; the violence in some sports allows us to discharge tensions and pent-up aggressive emotions; sports are the moral equivalent of war; and betting on sports allows risk-taking with relatively minor consequences. Can you think of any other reasons sports are popular? Take a sport and analyze it in terms of these ideas. Compare two sports - baseball and football. Do you have an explanation for pro football's rise in popularity?

2. What is the function for the audience, the social class and age group it primarily appeals to, and what it relfects about our society - of sports in general, and two sports in particular.

3. When leisure occupies a majority of an individual's time, does it then cease to be leisure and become work instead?

4. Do we really see baseball/football/hockey on television? In other words, is the televised game a different game? If yes, in what ways is it different? If no, why should one take a transistor radio to a sports event, and why should ball parks install wall-wide television at the sports stadium?

5. Consider <u>three</u> types of leisure activity and analyze it in terms of what you have learned of American Civilization and Popular Culture thus far this semester.

TOPIC 14 - HANG-UPS

Or, Camelot Keeps Fading

I. Prejudice and Xenophobia

A. Racial

B. Ethnic

C. Sexual

D. Religious

E. Class

II. Violence

A. Personal - crime

B. Organized community - law enforcement

C. National - war

III. Reform

A. The problems which ignite the reforming spirit

1. Political graft and corruption
2. Economic depression
3. Social Welfare
4. Deviance

B. The nature of reforms proposed

1. Personal rehabilitation through exhortation

2. Agency reform through legislation

3. Physical change through force

C. The psychology of the reformer

1. Mote in brother's eye syndrome

IV. Death and dying - thanatology

The jaws of death encompass me.
God above!
Does it all count for nought with Thee
That man in anguish strives to be?

Dag Hammarskjold. Markings, 1961.

A. Aging

1. Youth fetish

2. Invisible aged

B. The taboo

1. Euphemisms

a. Crossed over

b. Passing away

c. Just rewards

d. "The Loved One"

C. Reality

V. Individualism vs. Utopia

Man: We haven't been invited to a party in a year.
Woman: We haven't been asked out to dinner in eight months.
Man: We haven't gotten any mail in five months.
Woman: We haven't heard from our families in three months.
Man: We haven't had a telephone call in two months.
Both: We're free!

Jules Feiffer cartoon. Village Voice, February 27, 1959.

LEARNING OBJECTIVES

TOPIC 14 - HANG-UPS

1. Why has the myth of the Melting Pot persisted in the face of so much evidence to the contrary? Carl Degler has suggested that "salad bowl" is a far better analogy. To what extent can you support that substitute?

2. For many ethnic groups, and for blacks in particular, the question of integration vs. separation has been a lingering concern. Should the answer be the same for all ethnic groups? Is there room for diversity within a system of equal rights and opportunities?

3. Is racism a universl human trait? Evidence to support your answer is needed to provide a rational response.

4. Have Americans become insensitive to the horrors of violence? Consider McLuhan's comments on hot and cool media in developing your response.

5. Within the first 70 years of the 20th century, the population of the United States increased from 75 million to over 200 million. Within the next generation the population should advance to over 200 million. What happens to the individual in such numbers? Can the American Dream of personal integrity be preserved? In a utopia?

6. Have you thought of aging - to 30?, to 40? 50? 70? Have you considered death? Why/why not? Should it be considered?

AMERICAN CIVILIZATION (POPULAR CULTURE)
82.100

SELECTED BIBLIOGRAPHY - PERIODICALS

The following selections are merely a small portion of material which is available in most libraries. There is a listing of general topical material and a listing of periodicals found in the Meramec Community College Library. Following this general list, there are bibliographical collections for the specific Topics used in this course.

Adult Education

Advertising Age

America

American Antiquity

American City

American Education

American Fabrics

American Heritage

American Historical Review

American History Illustrated

American Journal of Sociology

American Literature

American Political Science Review

American Psychologist

American School and University

American Sociological Review

Americana

Americas

Antiques

Archaeology

Architectural Digest

Architectural Plus

Architectural Record

Arizona Highways

Art Direction

Art News
Art Forum

Arts Magazine

Athletic Journal
Atlantic Monthly

Atlas World Press Review

Audiovisual Communication Review

Audubon Magazine

Avant Gardener

Background Notes on Countries of the World

Better Business Bureau Bulletin

Better Homes and Gardens

Bicycling

Bioscience

Black Times

Booklist

Briefs

Broadcasting

Business Horizons

Business Today

Business Week
C.B. Magazine

Camera

Camera 35

Car and Driver

Center Magazine

Central States Speech Journal

Ceramic Industry

Ceramics Monthly

Chain Store Age

Change

Changing Times

Chess Life and Review

Child Development

Children Today

Choice

Christian Century

Christianity Today

Chronicle of Higher Education

Church and State

Civil Liberties Review

Civil War Times Illustrated

Commentary

Commonweal

Communication Arts

Community and Junior College Journal

Community College Review

Community College Social Science Quarterly

Community Resource Information System

Computerworld

Congressional Digest

Consumer Research

Consumer Reports

Contemporary Psychology

Corrections Magazine

Craft Horizons

Creative Camera

Crisis

Current

Current Anthropology

Current History

Current Population Reports

Current Sociology

Daedalus

Dance Magazine

December

Design and Environment

Dissent

Downbeat

Drama Review

Etc

Ebony

Ecology

Economic Development and Cultural Change

Economic History Review

Editorial Research Reports Service

Education Digest

Educational Forum

Encounter

Engage

English Journal

Environment

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Esquire

L'Express

Family Health

Field and Stream

Film Quarterly

Films in Review

Flying

Focus/Midwest

Forbes

Foreign Affairs

Fortune

Gardeners Forum

Gentlemens Quarterly

Golf Digest

Golf Magazine

Good Housekeeping

Harper's Bazaar

Harper's Magazine

Harvard Business Review

Harvard Educational Review

Holiday

Hornbook

Horseman

Horticulture

Hot Rod

House Beautiful

How the World Looks at the U.S.

Human Behavior

Human Events

Humanist

I.F. Stone's Weekly

Impact of Science on Society

Industrial Design

Intellect

Interiors

Journal of American History

Journal of Anthrolopogical Research

Journal of Applied Psychology

Journal of Comparative and Physiological Psychology

Journal of Educational Psychology

Journal of Educational Research

Journal of Experimental Child Psychology

Journal of Experimental Psychology

Journal of General Education

Journal of Health, Physical Education and Recreation

Journal of Higher Education

Journal of Individual Psychology

Journal of Marketing

Journal of Marriage and the Family

Journal of Personality and Social Psychology

Journal of Popular Culture

Journal of Popular Film

Journal of Retailing

Journal of Southern History

Journal of the History of Ideas

Journal of the Southern Confederacy

Journalism Quarterly

Kaleidoscope

Ladies' Home Journal

Landers Film Review

Landscape Architecture

Letterman

Liberal Education

Liberator

Life

Living Wilderness

Look

McCall's

Mademoiselle

Media and Methods

Mental Hygiene

Mind

Missouri Archaeologist

Missouri Botanical Garden Bulletin

Missouri Conservationist

Missouri Highways

Missouri Historical Review

Missouri Life

Modern Drama

Modern Fiction Studies

Modern Language Notes

Modern Photography

Money

Mosaic

Motor Boating and Sailing

Motor Trend

Ms Magazine

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Spiegel

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Stereo Review

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Swimming World

TV Guide

Theatre Crafts

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Time

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Today's Health

Today's Speech

Twentieth-Century

U.S. News and World Report

Vertex

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Vital Speeches of the Day

Vogue

Women and Film

World Tennis

Writer

Yale Review

Year in Review

NEWSPAPERS

St. Luois Argus

St. Louis Globe-Democrat

St. Louis Post-Dispatch

Christian Science Monitor

Wall Street Journal

Washington Post

Women's Wear Daily

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AMERICAN CIVILIZATION (POPULAR CULTURE)
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